

# 'Backward Design' of Assessment

## *Stage 1: Desired Results*

### *Stage 2: Evidence*

**Performance Task(s) and Rubrics**

**Other Evidence**

### *Stage 3: Learning Plan*

In Stage 2 we consider the assessment evidence needed to determine the extent to which students have achieved the desired results in Stage 1. We identify the **Performance Task(s)** and **Rubrics (R)** which will anchor the unit by providing evidence of student understanding. All **Other Evidence** (e.g. diagnostic/formative assessments, quizzes, tests, observations, prompted writing and speaking, etc.) goes **in the other box**.

The goal in Stage 2 is to obtain valid, reliable, credible, and useful evidence. The key mantra is: *Think like an assessor, not an activity designer*. There should be a tight alignment between the desired results we seek and the evidence we plan to collect.

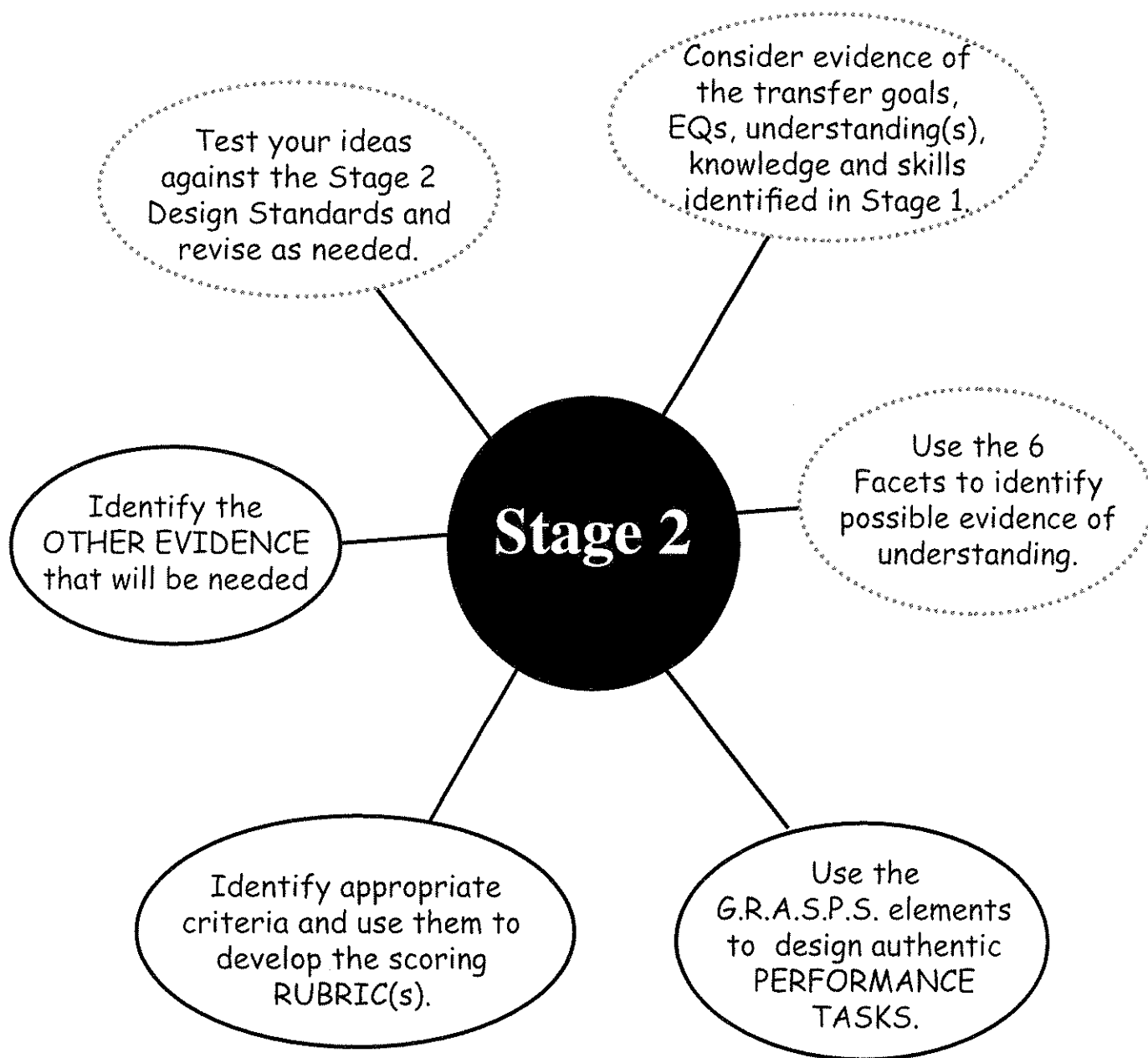
**STAGE 2** – *To what extent do the assessments provide:*  
**valid, reliable and sufficient measures of the desired results?**

*Consider: Are ...*

- ☐ students asked to exhibit their understanding through authentic performance tasks?
- ☐ appropriate criterion-based rubrics used to judge student products and performances?
- ☐ a variety of appropriate assessment formats employed to gather additional evidence of learning?

## Stage 2: Key Design Elements

Consider the following elements as you identify the evidence needed to determine the extent to which the desired results (Stage 1) have been achieved. A variety of examples and design tools is provided to assist.



# Alignment: The Logic of “Backward Design”

(What do the Understandings imply for assessment?)

Stage 1	Stage 2
If the desired result is for learners to...	then, you need evidence of the student's ability to...
<ul style="list-style-type: none"> <li>• Friendship demands honesty and openness.</li> <li>• True friendship is often revealed during hard times, not happy times.</li> <li>• It is sometimes hard to know who your true friends really are.</li> </ul>	<p><u>TRANSFER:</u></p> <p>What applications would enable us to infer student ability to use well what they have learned?</p> <p>What kinds of performances and/or products, if done well, would provide valid ways of distinguishing between understanding and mere recall?</p> <p><u>MAKE MEANING:</u></p> <p>What must students be able to explain, justify, support, or answer about their work for us to infer genuine understanding?</p> <p>How can we "test" their ideas and inferences to find out if they really understand what they have said/done?</p>
<ul style="list-style-type: none"> <li>• Who is a true friend?</li> <li>• What makes a friendship last?</li> </ul>	<p>so, specific assessments might find out if students can...</p> <ul style="list-style-type: none"> <li>• Order a Friend: Order a "true" friend over the phone from a friendship catalog. What qualities should your friend have?</li> <li>• Dear Abby: Give advice in a case where a child told a "white lie" to avoid embarrassing his/her friend.</li> <li>• Develop an informative brochure for younger students to help them know who their true friends are.</li> <li>• Create a comic strip/book to illustrate friendship actions.</li> <li>• Tell or draw a story showing what happens when two friends don't see eye to eye.</li> <li>• Explain your choices to the salesperson (for the Order a Friend task)</li> <li>• Explain who your friends are and why they are your friends.</li> <li>• Describe the qualities of a "true friend". Justify the qualities you selected.</li> <li>• Respond to quotes about friendship; e.g., "A friend in need is a friend indeed." "The enemy of my enemy is my friend."</li> </ul>

# Alignment: The Logic of “Backward Design”

(What do the Understandings imply for assessment?)

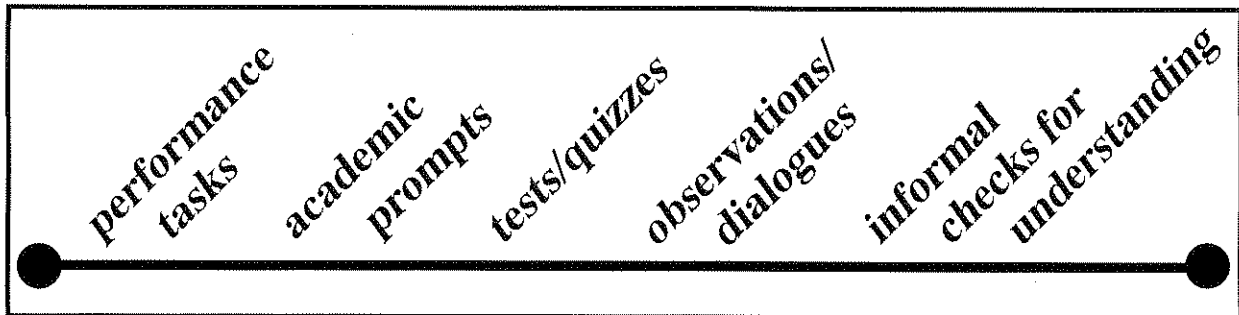
Stage 1	If the desired result is for learners to...	Stage 2	then, you need evidence of the student's ability to...	so, specific assessments might find out if students can...
	<ul style="list-style-type: none"> <li>Statistical analysis and graphic display often reveal patterns in data.</li> <li>Pattern recognition enables prediction.</li> <li>Inferences from data patterns can be plausible but invalid (as well as implausible but valid).</li> <li>Correlation does not ensure causality.</li> </ul>	<p><u>TRANSFER:</u></p> <p>transfer their skill in and understanding of statistics to various situations and data sets in which statistical modeling and analysis needs to be done</p>	<p><u>MAKE MEANING:</u></p> <p>students need to be given various data sets and statistical problems to see if they can infer the patterns in the data and the models that might make best sense of the data</p>	
	<ul style="list-style-type: none"> <li>What's the trend?</li> <li>What will likely happen next? How likely is it?</li> <li>In what ways can data/statistics "lie" as well as reveal?</li> </ul>		<ul style="list-style-type: none"> <li>Using past performances in the men's and women's marathon, predict the women's and men's marathon times for 2020.</li> <li>Chart various scenarios for a savings program (e.g., for college, retirement). Give financial advice. Explain the implausibility of compound interest.</li> <li>Analyze the past 15 years of AIDS cases to determine the trend. (Note: The data start out looking linear but become exponential.)</li> <li>Write an article or a letter to the editor about why the marathon analysis is plausible but incorrect.</li> <li>Develop a brochure to would-be investors on why early saving with small amounts is better than later with large amounts.</li> <li>Create a graphic display with accompanying written explanation to illustrate the exponential nature of AIDS cases.</li> </ul>	

# Alignment: The Logic of “Backward Design”

*(What do the Understandings imply for assessment?)*

Stage 1	Stage 2	
If the desired result is for learners to...	then, you need evidence of the student's ability to...	so, specific assessments might find out if students can...
	<p><u>TRANSFER:</u> What applications would enable us to infer student ability to autonomous and effectively apply what they have learned?</p> <p><u>MAKE MEANING:</u> What must students be able to explain, justify, support, or answer about their work for us to say that they have genuine ability to draw valid inferences?</p>	

# Collecting Diverse Evidence from Assessments



## *Performance Tasks*

Complex challenges that mirror the issues and problems faced by adults. Ranging in length from short-term tasks to long-term, multi-staged projects, they yield one or more tangible products and performances. They differ from academic prompts in the following ways:

- the setting is real or simulated and involves the kind of constraints, background “noise,” incentives, and opportunities an adult would find in a similar situation (i.e., they are “authentic”)
- typically require the student to address an identified audience (real or simulated)
- are based on a specific purpose that relates to the audience
- allow students greater opportunity to personalize the task
- are not secure: the task, evaluative criteria, and performance standards are known in advance and guide student work

## *Academic Prompts*

Open-ended but ‘academic’ questions or problems that require the student to think critically, not just recall knowledge, and to prepare a specific response, product or performance. Such questions or problems –

- require constructed responses to specific prompts under school/exam conditions
- are somewhat “open,” with no single best answer or strategy for solving them expected
- are somewhat scaffolded/simplified – requiring the development of a simple and familiar approach
- involve some higher-order inferencing
- typically require an explanation or defense of the answer given and/or methods used
- require judgment-based scoring, based on criteria and performance standards
- may or may not be ‘secure’ (not known in advance)
- involve questions typically asked only of students in school

## *Tests and Quizzes*

Familiar assessment formats consisting of simple, content-focused items that –

- assess for factual information, concepts and discrete skill
- use selected-response (e.g., multiple choice, true-false, matching) or short-answer formats
- are convergent – typically have a single, best answer
- are easily scored using an answer key or machine
- are typically secure (i.e., items are not known in advance)

## A Collection of Assessment Evidence

(example - unit on Nutrition - grades 5-6)

### Performance Tasks:

You Are What You Eat - Students create an illustrated brochure to teach younger children about the importance of good nutrition for healthful living.

Chow Down - Students develop a 3-day menu for meals and snacks for an upcoming Outdoor Education camp experience. They write a letter to the camp director to explain why their menu should be selected (by showing that it meets the USDA Food Pyramid recommendations, yet tasty enough for the students).

### Other Evidence:

(e.g., tests, quizzes, prompts, work samples, observations, etc.)

Quiz 1 - the food groups

Quiz 2 - the USDA 'plate'

Prompt - Describe two health problems that could arise as a result of poor nutrition and explain how these could be avoided.

Journal - What are your personal and family eating habits? How might they be improved? What happens when you try hard to break one 'bad' habit? (Monitor daily input for 2 weeks of you and your family)

## A Collection of Assessment Evidence

(example - unit on the novel, *Catcher in the Rye* - high school)

### Performance Tasks:

What's Wrong with Holden? - You are a member of an advisory committee to the hospital where Holden Caulfield is telling his story. After a close reading and discussion of Holden's account of the events of the preceding December, your task is to write: 1) a summary report for the hospital; and 2) a letter to Holden's parents explaining what is wrong with Holden. You should prepare for a meeting with the parents to explain and justify your analysis of Caulfield's behavior.

### Other Evidence:

(e.g., tests, quizzes, prompts, work samples, observations, etc.)

1. Essay - "He was the kind of phony that have to give themselves room when they answer someone's question..." Students will write to explain Holden's concern for authenticity.
2. Letter - Each student will write a one-page letter describing Holden from the point of view of another character in the novel.
3. Quizzes - 3 quizzes on plot details during the course of the unit
4. Journal - students respond in their journals at the end of each reading assignment to two questions: a) what is the most important thing you learn about Holden in this section of the novel? and b) what is the most important unanswered question about Holden at this point in the novel?

The final journal entry is a reflection guided by three questions:

- 1) What changed for you in the way you saw Holden as this book went along?
- 2) If, as some people claim, "misunderstanding is inevitable," what were your misunderstandings before and during this unit?
- 3) If you were to teach this novel to next year's students, what would you do to ensure they really understand the novel (rather than simply reading it)?



# The Six Facets of Understanding

## **Facet #1 – EXPLANATION**

sophisticated and apt explanations and theories, which provide knowledgeable and justified accounts of events, actions, and ideas. Why is that so? What explains such events? What accounts for such action? How can we prove it? To what is this connected? How does this work?

## **Facet #2: – INTERPRETATION:**

narratives, translations, metaphors, images, and artistry that provide meaning. What does it mean? Why does it matter? What of it? What does it illustrate or illuminate in human experience? How does it relate to me? What makes sense?

## **Facet #3 – APPLICATION:**

ability to use knowledge effectively in new situations and diverse contexts. How and where can we use this knowledge, skill, process? How should my thinking and action be modified to meet the demands of this particular situation?

## **Facet #4 – PERSPECTIVE:**

critical and insightful points of view. From whose point of view? From which vantage point? What is assumed or tacit that needs to be made explicit and considered? What is justified or warranted? Is there adequate evidence? Is it reasonable? What are the strengths and weaknesses of the idea? Is it plausible? What are its limits? So what? What is a novel way to look at this?

## **Facet #5 – EMPATHY:**

the ability to get “inside” another person’s feelings and world view. How does it seem to you? What do they see that I don’t? What do I need to experience if I am to understand? What was the author, artist or performer feeling, seeing, and trying to make me feel and see?

## **Facet #6 – SELF-KNOWLEDGE:**

the wisdom to know one’s ignorance and how one’s patterns of thought and action inform as well as prejudice understanding. How does who I am shape my views? What are the limits of my understanding? What are my blind spots? What am I prone to misunderstand due to prejudice, habit, style? How do I learn best? What strategies work for me?

## Questioning for Understanding

### Explanation

What is the key idea in \_\_\_\_\_?  
What are examples of \_\_\_\_\_?  
What are the characteristics/parts of \_\_\_\_\_?  
How did this come about? Why is this so?  
What caused \_\_\_\_\_? What are the effects of \_\_\_\_\_?  
How might we prove/confirm/justify \_\_\_\_\_?  
How is \_\_\_\_\_ connected to \_\_\_\_\_?  
What might happen if \_\_\_\_\_?  
What are common misconceptions about \_\_\_\_\_?

### Interpretation

What is the meaning of \_\_\_\_\_?  
What are the implications of \_\_\_\_\_?  
What does \_\_\_\_\_ reveal about \_\_\_\_\_?  
How is \_\_\_\_\_ like \_\_\_\_\_ (analogy/metaphor)?  
How does \_\_\_\_\_ relate to me/us?  
So what? Why does it matter?

### Application

How and when can we use this (knowledge/process)?  
How is \_\_\_\_\_ applied in the larger world?  
How might \_\_\_\_\_ help us to \_\_\_\_\_?  
How could we use \_\_\_\_\_ to overcome \_\_\_\_\_?

### Perspective

What are different points of view about \_\_\_\_\_?  
How might this look from \_\_\_\_\_'s perspective?  
How is \_\_\_\_\_ similar to/different from \_\_\_\_\_?  
What are other possible reactions to \_\_\_\_\_?  
What are the strengths and weaknesses of \_\_\_\_\_?  
What are the limits of \_\_\_\_\_?  
What is the evidence for \_\_\_\_\_?  
Is the evidence reliable? sufficient?

### Empathy

What would it be like to walk in \_\_\_\_\_'s shoes?  
How might \_\_\_\_\_ feel about \_\_\_\_\_?  
How might we reach an understanding about \_\_\_\_\_?  
What was \_\_\_\_\_ trying to make us feel/see?

### Self-Knowledge

How do I know \_\_\_\_\_?  
What are the limits of my knowledge about \_\_\_\_\_?  
What are my "blind spots" about \_\_\_\_\_?  
How can I best show \_\_\_\_\_?  
How are my views about \_\_\_\_\_ shaped by \_\_\_\_\_  
(experiences, habits, prejudices, style)?  
What are my strengths and weaknesses in \_\_\_\_\_?

# Performance Task Ideas Based on the Six Facets

Topic	Explain	Interpret	Apply	Perspective	Empathy	Self-Knowledge
<b>Social Studies: Pioneer Life</b>	Write letters home describing what pioneer life is <i>really</i> like vs. what you expected.	Read and interpret real-life journals and stories of pioneers (e.g., <i>Sarah Plain and Tall</i> ) to infer from vocabulary and images what life was really like.	Create a museum exhibit in which photos and facsimile artifacts tell the story of the hardships of pioneer life.	Stage a debate between settlers and Native Americans on the effects of western settlement.	Write a letter to relatives "back east" describing the death of pioneer neighbors.	"Why Leave Home?" Write on how you have felt or would feel if you had to leave the home you have known.
<b>Friendship</b>	"Who are your true friends? Who are your fair-weather friends?"	Interpret "Spring" in <i>Frog and Toad Are Friends</i> . What does this episode reveal about friendship?	Place an order for a "true friend" from an imaginary Mail-Order Friendship store.	How do others view me as a friend?	Write on essay or journal entry on why some kids always get picked on and what it feels like to be those kids.	Respond to writing prompts - "Do I know who my true friends are?"
<b>History: U. S. Revolutionary War</b>	Write a newspaper editorial in a 1777 newspaper: Was the break with England inevitable?	"What really happened at Lexington?" Analyze the texts and information available to make sense of the war's opening (facts vs. opinions).	Design a "whisper chamber" for a science museum under various logistical constraints, using your knowledge of conic sections.	Read a Canadian and French account of the Revolutionary War era. Defend or oppose their use as teaching resources at a simulated school board meeting.	Write a series of simulated letters back and forth between relatives in American and England during the pre-Revolutionary war, war, and post-war era.	Journal writing: "what would I fight for?"
<b>Mathematics: Conic sections</b>	Explain how slicing a cone produces all conic sections and justifies their algebraic formulae.	Analyze various data sets to determine the "best-fit" conic section curve.	Build a working set of switches for a model railroad layout.	Conduct experiments with flashlights, conic section cut-outs and shadows to explore how conic sections are formed and how their shapes vary.	AC or DC? Argue the merits of each type of current for various users.	Create an imaginary diary entry - "A day in the life of an electron."
<b>Physics: Electricity</b>	Develop a troubleshooting guide for an electric circuit system.	Assume the role of an electrical sub-contractor: Interpret and analyze the wiring drawings for building a house.	Role play a conversation over the phone (e.g., planning weekend activities for French visitors to your town).	Compare French vs. English versions of <i>Le Petit Prince</i> to determine if/how language influences the meaning.	Develop a guide containing lists of colloquialisms and their translations to help French visitors avoid misunderstandings.	Keep a log of your reactions to French customs.

## Constructing a Performance Task Scenario (G.R.A.S.P.S. - mathematics example)

### ***Goal:***

- minimize costs for shipping bulk quantities of M&Ms.

### ***Role:***

- an engineer in the packaging department of the M&M Candy Company.

### ***Audience:***

- is non-engineer company executives.

### ***Situation:***

- convince penny-pinching company officers that your container design will provide cost-effective use of the given materials, maximize shipping volume of bulk quantities of M&Ms, and be safe to transport.

### ***Product/Performance and Purpose:***

- design a shipping container from given materials for the safe and cost-effective shipping of the M&Ms. Then you will prepare a written proposal in which you include a diagram and show mathematically how your container design provides effective use of the given materials and maximizes the shipping volume of the M&Ms.

### ***Standards & Criteria for Success:***

- container proposal should...
  - provide cost-effective use of the given materials
  - maximize shipping volume of bulk quantities of M&Ms
  - be safe to transport
- models must make the mathematical case.

## Constructing a Performance Task Scenario (G.R.A.S.P.S. - social studies example)

### ***Goal:***

- help a group of foreign visitors understand the key historic, geographic and economic features of our region.

### ***Role:***

- an intern at the Regional Office of Tourism.

### ***Audience:***

- is a group of nine foreign visitors (who speak English).

### ***Situation:***

- develop a plan, including a budget, for a four-day tour of the region. Plan your tour so that the visitors are shown sites that best illustrate the key historical, geographic and economic features of our region.

### ***Product/Performance and Purpose:***

- prepare a written tour itinerary and a budget for the trip. You should include an explanation of why each site was selected and how it will help the visitors understand the key historic, geographic and economic features of our region. Include a map tracing the route for the tour.  
[Optional: Provide a budget for the trip.]\*

### ***Standards & Criteria for Success:***

- proposed tour plan
  - an itinerary and route map
  - the key historical, geographic and economic features of the region
  - a clear rationale for the selected sites
  - \*- accurate and complete budget figures

## Constructing a Performance Task Scenario (G.R.A.S.P.S.)

Consider the following set of stem statements as you construct a scenario for a performance task. Refer to the previous idea sheets to help you brainstorm possible scenarios. (Note: These are idea starters. There is no need use all the bulleted starters or go in order.)

### ***Goal :***

- Your task is \_\_\_\_\_
- The goal is to \_\_\_\_\_
- The problem/challenge is \_\_\_\_\_
- The obstacle(s) to overcome is (are) \_\_\_\_\_

### ***Role:***

- You are \_\_\_\_\_
- You have been asked to \_\_\_\_\_
- Your job is \_\_\_\_\_

### ***Audience:***

- Your client(s) is (are) \_\_\_\_\_
- The target audience is \_\_\_\_\_
- You need to convince \_\_\_\_\_

### ***Situation:***

- The context you find yourself in is \_\_\_\_\_
- The challenge involves dealing with \_\_\_\_\_

### ***Product/Performance and Purpose:***

- You will create a \_\_\_\_\_  
in order to \_\_\_\_\_
- You need to develop \_\_\_\_\_  
so that \_\_\_\_\_

### ***Standards & Criteria for Success:***

- Your performance needs to \_\_\_\_\_
- Your work will be judged by \_\_\_\_\_
- Your product must meet the following standards \_\_\_\_\_
- A successful result will \_\_\_\_\_

# Considering the validity of a Performance Task Scenario using G.R.A.S.P.S.

**GOAL:** The general learning goals (Stage 1) you need specific evidence for  
*The task, below, is meant to determine the extent to which students can*

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**TASK:** The proposed performance task (Stage 2)

*I am proposing the following authentic task as a valid assessment of the Stage 1 goal, above:*

Goal in the scenario:

Role student will play:

Audience:

Situation:

Product/Performance:

Standards & Criteria for Success:

**Self-assess this GRASPS idea using the 2-question validity test:**

- How likely is it that students could do well at the task proposed in Stage 2 without meeting the goal in Stage 1?
- How likely is it that a student could do poorly at the task in Stage 2 but for reasons that have little to do with the goal in Stage 1 (and other things they say and do during the task makes you think that they could achieve the goal in another task)?

***The more likely you think both are, the less likely it is that the link is valid***

# Possible STUDENT ROLES and AUDIENCES

**KEY: ROLES = ○ and AUDIENCES = □**

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> actor               | <input type="checkbox"/> parent               | <input type="checkbox"/> family member           |
| <input type="checkbox"/> advertiser          | <input type="checkbox"/> park ranger          | <input type="checkbox"/> farmer                  |
| <input type="checkbox"/> artist/illustrator  | <input type="checkbox"/> pen pal              | <input type="checkbox"/> filmmaker               |
| <input type="checkbox"/> author              | <input type="checkbox"/> photographer         | <input type="checkbox"/> firefighter             |
| <input type="checkbox"/> biographer          | <input type="checkbox"/> pilot                | <input type="checkbox"/> forest ranger           |
| <input type="checkbox"/> board member        | <input type="checkbox"/> playwright           | <input type="checkbox"/> friend                  |
| <input type="checkbox"/> boss                | <input type="checkbox"/> poet                 | <input type="checkbox"/> geologist               |
| <input type="checkbox"/> boy/girl scout      | <input type="checkbox"/> policeman/woman      | <input type="checkbox"/> government official     |
| <input type="checkbox"/> businessperson      | <input type="checkbox"/> pollster             | <input type="checkbox"/> historian               |
| <input type="checkbox"/> candidate           | <input type="checkbox"/> radio listener       | <input type="checkbox"/> historical figure       |
| <input type="checkbox"/> carpenter           | <input type="checkbox"/> reader               | <input type="checkbox"/> illustrator             |
| <input type="checkbox"/> cartoon character   | <input type="checkbox"/> reporter             | <input type="checkbox"/> intern                  |
| <input type="checkbox"/> cartoonist          | <input type="checkbox"/> researcher           | <input type="checkbox"/> interviewer             |
| <input type="checkbox"/> caterer             | <input type="checkbox"/> reviewer             | <input type="checkbox"/> inventor                |
| <input type="checkbox"/> celebrity           | <input type="checkbox"/> sailor               | <input type="checkbox"/> judge                   |
| <input type="checkbox"/> chairperson         | <input type="checkbox"/> school official      | <input type="checkbox"/> jury                    |
| <input type="checkbox"/> chef                | <input type="checkbox"/> scientist            | <input type="checkbox"/> lawyer                  |
| <input type="checkbox"/> choreographer       | <input type="checkbox"/> ship's captain       | <input type="checkbox"/> library patron          |
| <input type="checkbox"/> CEO                 | <input type="checkbox"/> social scientist     | <input type="checkbox"/> literary critic         |
| <input type="checkbox"/> coach               | <input type="checkbox"/> social worker        | <input type="checkbox"/> lobbyist                |
| <input type="checkbox"/> community members   | <input type="checkbox"/> statistician         | <input type="checkbox"/> meteorologist           |
| <input type="checkbox"/> composer            | <input type="checkbox"/> storyteller          | <input type="checkbox"/> museum director/curator |
| <input type="checkbox"/> clients/customer    | <input type="checkbox"/> student              | <input type="checkbox"/> museum goer             |
| <input type="checkbox"/> construction worker | <input type="checkbox"/> taxi driver          | <input type="checkbox"/> neighbor                |
| <input type="checkbox"/> dancer              | <input type="checkbox"/> teacher              | <input type="checkbox"/> newscaster              |
| <input type="checkbox"/> designer            | <input type="checkbox"/> t.v. viewer          | <input type="checkbox"/> novelist                |
| <input type="checkbox"/> detective           | <input type="checkbox"/> tour guide           | <input type="checkbox"/> nutritionist            |
| <input type="checkbox"/> editor              | <input type="checkbox"/> trainer              | <input type="checkbox"/> panelist                |
| <input type="checkbox"/> elected official    | <input type="checkbox"/> travel agent         |  |
| <input type="checkbox"/> embassy staff       | <input type="checkbox"/> traveler             |  |
| <input type="checkbox"/> engineer            | <input type="checkbox"/> t.v./movie character |  |
| <input type="checkbox"/> expert (in _____)   | <input type="checkbox"/> tutor                |  |
| <input type="checkbox"/> eye witness         | <input type="checkbox"/> viewer               |  |



## Possible Products and Performances

What student **product(s)** and/or **performance(s)** will provide appropriate evidence of understanding and/or proficiency? The following lists offer possibilities. (Remember that student products and performances should be framed by an explicit purpose or goal and an identified audience.)

<i>Written</i>	<i>Oral</i>	<i>Visual</i>
<input type="radio"/> advertisement	<input type="radio"/> audiotape	<input type="radio"/> advertisement
<input type="radio"/> biography	<input type="radio"/> conversation	<input type="radio"/> banner
<input type="radio"/> book report/review	<input type="radio"/> debate	<input type="radio"/> cartoon
<input type="radio"/> brochure	<input type="radio"/> discussion	<input type="radio"/> collage
<input type="radio"/> collection	<input type="radio"/> dramatization	<input type="radio"/> computer graphic
<input type="radio"/> crossword puzzle	<input type="radio"/> dramatic reading	<input type="radio"/> data display
<input type="radio"/> editorial	<input type="radio"/> interview	<input type="radio"/> design
<input type="radio"/> essay	<input type="radio"/> radio script	<input type="radio"/> diagram
<input type="radio"/> experiment record	<input type="radio"/> oral presentation	<input type="radio"/> diorama
<input type="radio"/> historical fiction	<input type="radio"/> oral report	<input type="radio"/> display
<input type="radio"/> journal	<input type="radio"/> poetry reading	<input type="radio"/> drawing
<input type="radio"/> lab report	<input type="radio"/> puppet show	<input type="radio"/> filmstrip
<input type="radio"/> letter	<input type="radio"/> rap	<input type="radio"/> flyer
<input type="radio"/> log	<input type="radio"/> skit	<input type="radio"/> game
<input type="radio"/> magazine article	<input type="radio"/> speech	<input type="radio"/> graph
<input type="radio"/> memo	<input type="radio"/> song	<input type="radio"/> map
<input type="radio"/> newscast	<input type="radio"/> teach a lesson	<input type="radio"/> model
<input type="radio"/> newspaper article		<input type="radio"/> Power Point show
<input type="radio"/> play		<input type="radio"/> photograph
<input type="radio"/> poem		<input type="radio"/> questionnaire
<input type="radio"/> position paper		<input type="radio"/> painting
<input type="radio"/> proposal		<input type="radio"/> poster
<input type="radio"/> research report		<input type="radio"/> scrapbook
<input type="radio"/> script		<input type="radio"/> sculpture
<input type="radio"/> story		<input type="radio"/> slide show
<input type="radio"/> test	<input type="radio"/> other: _____	<input type="radio"/> storyboard
<input type="radio"/> web site	<input type="radio"/> other: _____	<input type="radio"/> videotape
		<input type="radio"/> web site

## Design Checklist – Stage 2

### Performance Task(s)

T

1. \_\_\_\_ The performance tasks are aligned with one or more desired results in Stage 1. The task(s) will yield appropriate evidence of the identified transfer goals, big ideas, and knowledge & skill.
2. \_\_\_\_ The task(s) involve(s) a complex, real-world (i.e., “authentic”) application of the identified knowledge, skill, and understandings.
3. \_\_\_\_ The task(s) is/are written in the G.R.A.S.P.S. form.
4. \_\_\_\_ The task(s) allow(s) students to demonstrate understanding with some choice/options/variety in the performances and/or products.
5. \_\_\_\_ The task(s) are *not likely to be performed well* without a clear grasp of the abilities and ideas the task is meant to assess.
6. \_\_\_\_ The task(s) require(s) student inference at high levels, in a logical sequence.
7. \_\_\_\_ The scoring rubric(s) include(s) distinct traits of understanding *and* successful performance.
8. \_\_\_\_ The scoring rubric(s) highlight what is appropriate, given the evidence needs suggested by the Desired Results of Stage 1.

### Other Evidence

OE

9. \_\_\_\_ Other appropriate evidence has been identified in summary form (e.g., key quizzes, exams, student self-assessments, etc.) to supplement the evidence provided by the performance task(s) .